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eloquence was the penetrating vision which discerned through all events and in all ages the play of those moral forces, now creating, now destroying, always transmuting, which had moulded and remoulded institutions, and had given to the human spirit its ceaselessly-changing forms of energy. It was as if the whole landscape of history had been suddenly lit up by a burst of sunlight."

WILLIAM E. LINGELBACH.

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Arbeit und Rhythmus. By PROFESSOR KARL BÜCHER. Third edition. Pp. xi, 443. Price, 7 m. Leipzig: B. E. Teubner, 1902.

This volume is in striking contrast to the scholasticism of the usual economic writings. The author does not treat of quantitative industrial forces composed of absolutely equal units and governed by laws as immutable as the laws of physics. On the contrary he implies all through the book that laborers are human beings with minds filled with associations and with nervous systems easily affected by their environment. While not expressly stated, the author implies that drudgery is not a quality inherent in any kind of activity, but depends upon the associations connected with the particular thing which is found to be irksome. He calls attention to the fact that among primitive peoples music and singing are combined with all their activities to such an extent that the difference between work and play does not exist, and all that they do is done in the spirit of sport.

After discussing in the first chapters the rhythmical movements in work and work songs in a general way the author devotes a very large part of the book to songs composed for and sung to the different kinds of work and amusements, especially of the less-civilized peoples. The texts of the songs are given in great numbers, more than two hundred and fifty in all. The reader is astonished by the indisputable evidence here brought forward of the widespread use of music in connection with work. The ancient Egyptians sang constantly at nearly every kind of work. They rubbed the hulls off the grain, ground the kernels and kneaded the dough with their feet to songs composed for each part of the process. They drew their seines, hauled their boats, and drove the flock over moist earth to tread in the grain, to the melody of special songs. These customs have persisted to the present, for Baedeker's guide-book for that country says: "The Egyptians hold themselves for a peculiarly gifted musical people, and, indeed, the traveler will soon notice how much singing there is. The Egyptian sings when he squats on the ground, when he stretches himself on his straw mat, when he dances along behind his donkey, when he carries stones and materials up on to a building, when working in the field, when rowing. He sings whether he works alone or in groups and considers song an essential element of strength in his work and of joy in his leisure."

In like manner the ancient Greeks accompanied most of their routine work with music, instrumental or vocal, or both together. They spun to singing. They rowed their boats, tread out their wine, ground their grain, drew water

and kneaded bread to the tune of the flute, having one to play while the others worked. Modern Greeks habitually sing at many kinds of work. They habitually employ music, both vocal and instrumental, to cheer and strengthen them at work.

But not Egyptians and Greeks only, for throughout the world labor is done to music and singing. The natives of West Africa constantly sing at their work, and when a woman does not sing she does not work. In East Africa the carriers march under their burdens to the music of the kettle-drum. One traveler reports: "The natives of East Africa take pleasure in harmony. The fisher sings to the motion of his oars, the carrier sings with his burden and the woman sings as she grinds the corn." In Central Africa the same practice prevails. And here with some kinds of work it borders on the dramatic, for as the carriers march with their load it is the universal custom for one man to sing and dance ahead of them or at their side and thus cheer the toilers on their way. The Maoris of Australia sing at every kind of work or bodily activity. In the Moluccas every person, whether working alone or in groups, in wood or field, sings incessantly. The Truxarese sing without let-up while at work. The Malays sing at every kind of work and activity. In some kinds, such as rowing, they accompany their songs with the tam-tam. The Coolies, who work a great deal in gangs, always sing at their work. In China, as in the Soudan, the serfs do their work to the music of the drum. The Tahitians have countless songs adapted to every kind of work and for every grade of society. These are taught to the children, who afterwards sing them as they build their boats, as they launch them, as they fish, as they cut down and hew the trees, etc. The bush negroes of Guiana, the Caribbean and Central American natives have the same custom.

Thus everywhere in Asia, Africa, and the islands of the sea, the natives of nearly all tribes and countries sing or play their musical instruments as an accompaniment to their various kinds of labor. Everything points to the fact that their ancestors, even back to remotest times, have always associated rhythm, music and work.

If we turn now to the civilized peoples we find that they, too, keep up the union of work with song. Though machinery with its clatter and whirr has nearly driven out of the Western world rhythmical movements in work and the custom of accompanying these with appropriate songs, nevertheless it still persists with the handicrafts in many countries.

The author advances the theory that music takes its origin in the rhythmical movements of the body. He finds that the meter of the songs is identical with the "meter" of the rhythmical movements of the work for which the song is composed. The book as a whole is extremely interesting and stimulating. It pictures clearly the possibility of making even routine work interesting by means of art. It shows us that what the most enlightened manufacturers are doing to reduce drudgery and surround the work with pleasant associations is no new thing, but is as old as the human race.

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